Lord Gaṇapati according to Gakāra-Gaṇapati-Sahasranāman :

S.Jagannatha
2925, Saraswathipuram, 1st main, 5th cross, Mysore-570009 Karnataka
Phone: 9972016425 jagannathas1956@gmail.com

Purpose of the present paper is to give a picture of an ideal and learned person on the lines of suggestions available in the names of Gakāra-Gaṇapati-Sahasra nāman. A humble attempt is made to show preference of music-related references noticeable therein.

The present article based on ***Gakāra-Gaṇapati-Sahasra nāmā valī,***(in Kannada script) published as a part of **SAHASRA-NĀMAVALĪ** Volumes I and II edited by Mysore Sitarama shastri. It is printed at Bangalore press in the year 1930.The editor informs that the present ***nāmāvalī*** is taken from Rudrayāmila, the wellknown Tāntric classic.

Devotional literature in our country is permeated with various kinds of eulogizing verses of deities , lyrics, classical songs and Nāmāvalīs. In the Nāmāvalī literature, Aṣṭottaranāmans and Sahasra nāmans are plentiful . These Nāmāvalīs are of two categories: First ones are the Nāmāvalīs with simple adjectives and second, permeated with compounded words of Bahuvrīhi even though some simple primary words may be there. The adjectives are considered as separate names in the first category. The well known Viṣṇu-sahasranāman belongs to the same.

The Sahasranāmans that belong to first category seem filled with insipid words to a non-believer who doesn't performes *pūjā* and wants to read them for research purpose or merely interest. If the gaze of his/her falls on commentaries by good scholars who draw interesting meanings supported by Aṣṭādhyāyī, Uṇādi and Dhātupāṭha with many references from Vedas, Upaniṣads, Rāmāyaṇa, Mahābhārata, Purāṇas like Bhāgavata etc., his / her boredom will be vanished. But Sahasranāmans like Lalitāsahasra nāman that belong to second category are full with lively Bahuvrīhi compounds and catch the attetion of the reader at first sight because of wordings of alliteration[1].

Gakāra-Gaṇapati-Sahasranāman (GaGaSa) is mixture of the both categories. In other words, style of GaGaSa is composed of both adgectives and Bahu vrīhi compounds. Language of it is very simple and magnetic. All the names start with the letter Ga alone. Hence, the name Gakāra-Gaṇapati-Sahasranāman[2].

GaGaSa is brimful of vital messages for knowledgeable people. After reading GaGaSa one may conclude that

1.Since the Tāntric jargon is interwoven , Lalitāsahasranāman is complex eventhough attractive.

2.Two ***Rakāra-Rāma-Sahasranāma-stotra***s are mentioned in **SAHASRA-NĀMAVALĪ** in which all the names start with letter *Ra*. According to the editor , both are of not considerable quality.

under pretext of GaGaSa the author wants to deliver massage on the lines of positive philosophy. *Enjoying life with achievements and living respectfully* is the core essence of the massage.As per knowledge of the present author, no other Sahasranāman conveys massage to the learned people so vividly as GaGaSa. One interesting thing is, one hundred and twenty three (123) names are given in GaGaSa regarding music alone!

While creating music-related names of Gaṇapati, author of GaGaSa doesn't bother to make any distinction between *gīta* and *gāna*. Probably the statement *gītaṁ gānam ime same* from Nāmaliṅgānuśāsana was in his mind[1] . Anyhow he might have known difference between and *gīta* and *saṁgīta* to some extent. Hence, the word *gīta-saṁgīta-śāsana*.(No.627) It is obvious that he is not well aware of the real usage of the word *gāyana,* which means musician and never music/ singing in standard Saṁsk ta literature, particularly in music treatises. He uses the word *gāyaka* in the sence of musician.That means, the author of GaGaSa is not a musicologist. Since the present article is not research thesis on music, *gīta, saṁgīta,gāna* and *gāyana* - all these four words are used in the sence of music/singing and *gāyaka,* musician.Even the word *gāndharva* is used in ordinary popular sence, i. e., devine.

Now-a-days, Lord Gaṇapati is being formed according to the level of mentality of the devotees. Dancer Gaṇapati, Musician Gaṇapati, Wish giver Gaṇapati- these are so common that in every nook and corner of our country one may see these kinds of Gaṇapatis. During Gaṇapati festival, the whole country is filled with strange Gaṇapatis. Sometimes one may even think that by configuration of Gaṇapati according to one's own will and wish, state of Gaṇapati (of divinity) has loosened its strength!

But messenger Gaṇapati? There is a proverbial statement in Mimāṁsā : *na kadācid anīdṛśaṁ jagat.* [The world was not (or will not become) totally different from the one that is being perceived now.] That means even our forefathers had enthusiasm for producing a deity according to the level of public mentality. Since other deities are very strict, the devotees faced towards Lord Gaṇapati and he gave them such a lenience !

About one hundred and fifty (150) words of GaGaSa are reffered to for picturing Gaṇapati in the present article. Words representing major characteristics of Gaṇapati are choosen carefully. Dative case[2] is used while reffering the names. The numbers indicate the serial no.s of the names occuring in the GaGaSa.

I-1.Gaṇapati : Musician

Gaṇapati knows how to sing.(गानज्ञाय 279) He sings songs.(गानकृते 291) He knows

1. Compare this with an interesting statement of Devasāgaragaṇin in his *Vyutpattiratnākara,* a commentary on *Abhidhānacintāmaṇi* by Hemacandra on *gītaṁ gānaṁ geyaṁ gītir gāndharvam* (2.280). He states:- *rāga-gītyādikaṁ gītaṁ, prāveśikyādi-dhruvā-rūpaṁ gānaṁ, pada-svara-tālāvadhānātmakaṁ gāndharvam iti bharatādyukto viśeṣo'tra nāśritaḥ* //Actually, *Saṁgīta* applies to the art form in which vocal music, instrumental music, and dance are mingled.This is very well known statement of the real meaning of music: *gītaṁ vādyaṁ nartanaṁ ca trayaṁ saṅgītam ucyate* //

2.Stotras are in nominative case. The word *namaḥ* is added to the names of ***nāmāvalī*** and it is natural that the case changes into dative.

music.(गानविदे 326) Not only he is singer, but also super singer.(गायकाय 699,गायकवराय 700) He is the first among the singers. (गायकप्रथमाय 706) He is very bright like sun among the singers.(गायकेनाय 709) He is the lord of musicians.(गायकेशाय 710)

I-2.Gaṇapati : Skillful in music

Gaṇapati is skillful in music. (गानकुशलाय 280,गानचतुराय 292) He is expert in music.(गीतविशारदाय 615) He has become adept in music-lore. (गानविद्याविशारदाय 293) His hobby and habit both are music. (गानशीलाय 295, गानशालिने296) His music flows with ease.(गतश्रमाय 297)He is an expert in music.(गीतचञ्चुराय 618) He is dynamic while practicing music .(गानपटवे 780, गतालसाय 641) He is skillful in playing various instruments. (गीतवाद्यपटवे 642)

I-3.Gaṇapati : Musicologist

Gaṇapati is the analyzer of the music.(गानतत्त्वविवेचकाय 281)He has studied all the treatises on music.(गानागमज्ञाय 285) He always engrossed in the theory of music. (गानज्ञानपरायणाय 284) He is opulent because of music-lore.(गानविज्ञानसंपन्नाय 298)He knows every part of the musicology. (गानाङ्गज्ञानवते 310) He can analyze musicology. (गानविद्याविशोधकाय 333) He is scholar in philosophy of the music.(गीततत्त्वार्थकोविदाय 625)He removes the doubts of music. (गीतसंशयसंछेत्त्रे 626) He knows clearly the the idea that is intended in the songs. (गीतार्थतत्त्वविदे 644, गीतार्थज्ञाय 628) He can clearly distinguish the music from non-music. (गीतागीतविवेकज्ञाय 645)He knows the inner intention of the music compo sitions.(गेयतत्त्वविदे 717) He knows the philosophy of the music that is devine-lore.(गन्धर्वविद्यातत्त्वज्ञाय 754) He is the final authority on proclaiming verdict crucial points regarding music.(गानसीम्ने 308)

I-4.Gaṇapati : Permeated with music

Gaṇapati is engrossed in thoughts regarding music.(गानध्यानपरायणाय 290)[1] He is verymuch interested in music.(गानरसाय 283) He is pleased with music.(गीतप्रीताय 640) His mind is always absorbed in music. (गानप्रवणचेतनाय 287) He gets soaked in the music.(गानमयाय 301) He is permeated with music. (गानमयाय 331)He depends upon music.(गानायत्ताय 300)He gets immersed in music.(गानलीनाय 336)He is submerged in music.(गीतलीनाय 636) His mind is always absorbed in music.(गीतप्रवणचेतनाय 646) Music is his only vision.(गीतैकदृशे 638) His opulence is nothing but music.(गीतभूतये 639) He is the king of the music-world.(गानेन्द्राय 335) His pride lies with music.(गान-मानवते 311) His vigor is in the form of music. (गानप्राणाय 318) He loves music.(गीतप्रणयिने 617) He is the ocean of music. (गानसमुद्राय 314,गानसिन्धवे 316) He is adorned with music. (गानभूषणाय 315)He is the lord in the

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1.Compare:-

A. As if prostrating of the poet towards his own Mahākāvya (*tanna kāvyake tāṁ mahākavi maṇiyuvante*) by Kuvempu, wellknown Kannada poet.

B.Like a gem thrilled by its own dazzling lustre,
Like a peacock overjoyed by the hues and designs
Of its own feathers and immersed in the thouht
Absorbed is Brahma in His cration.

Translation of *Maṁkutimmana Kagga* of D.V.Gundappa by A.Narasimhabhat.(Verse No. 77)

world of music. (गानाधीशाय 338) He is the master of music lore.(गीतप्रभवे 643)He loves musical rhythms.(गतिप्रियाय 337) He is the master of musical rhythms. (गतीश्वराय 341) His attitude perfectly synchronises with music.(गानलयाय 339) His inner soul is nothing but music.(गानान्तरात्मने 328) He is opulent with music.(गानाढ्याय 329) His mentality is brilliant because of music. (गानभ्राजत्स्वभावकाय 330) The music has depended upon him.(गानाधाराय 340) His opulance is nothing but music. (गानभूतये 343,गानैकभूतिमते 344) He is engrossed with Tāna.(गानतान-रताय 345) He is in love with his own method of singing Tāna. (गानतान विमोहिताय 346) Always he is for music (गानपराय 317) He loves music. (गानप्रणयवते 302)Always he meditates on music.(गानध्यात्रे 303) Always his mind ponders over music (गानबुद्धये 304)His mind is very eager towards music. (गानोत्सुकमनसे 305) He is avid for music.(गानोत्सुकाय 306) He get pleased with music.(गानहृष्टाय 321)He sees the world with music. (गानचक्षुषे 322) He is intoxicated with music. (गानमत्ताय 324) His taste is music.(गानरुचये 325) His grip of music is firm. (गानधराय 332) He is proficient in music.(गानपेशलाय 312) He is always delighted with music.(गीतप्रसन्नाय 619) Music is his soul.(गीतात्मने 620) He plays with music.(गीतलोलाय 621) He is resort place of music.(गीताश्रयाय 623) He is permeated with music.(गीतमयाय 624)

I-5.Gaṇapati : Good listner

Being a musician, Gaṇapati relishes music of other musicians[1].He praises the musicians.(गानश्लाघिने 282) He is always zealous in listening the music of the other musicians.(गानश्रवणलालसाय 299) He is interested in music.(गीतासक्ताय 635) He befriends with musicians. (गानवत्प्रणयाय 313) He is fond of musicologists. (गानवित्प्रियाय 327) He loves musicians.(गायकप्रणयिने 702)He bestows wishes of the singers. (गायकप्रियदाय 712) He is dependent on other singers. (गायकाधीन विग्रहाय 713)He takes immediate action regarding inconvenience of musicians. (गानाहितघ्नाय 334)He is the bestower of degnity to the musicians.(गानवन्मानदाय 342) He removes the abstacles of the singers comunity.(गायकत्रासघ्ने 718) He always moves in the hearts of the singers.(गायकान्तरसंचराय 711)He pleases with other singers and grants their wishes.(गायकेष्टफलप्रदाय 701) Singers throng to him like the honey bees to the cheek of the elephant.(गायन्मधुव्रतलसत्क टाय 698) He produces security feeling in the heart of the musicians.(गायकाभयदायकाय 704)His mindset is perfectly synchronized with other musicians.(गायकप्रवणस्वान्ताय 705) He is remover of the abstacles in the path of music.(गीतविघ्नविनाशनाय 634) He pleases with the eulogy by the singers.(गायकोद्गीत संप्रीताय 707) He removes all the abstacles of the singers while they produce eulogy.(गायकोद्गीतविघ्नघ्ने 708)

I-6.Gaṇapati : Supreme in music.

Gaṇapati has reached such a level that people started to call him the originator of music. (गानभुवे 294, गानभूमये 307, गानैकभुवे 320) He has reached to the highest level that he started appriciating only devine music and not ordinary one.(गन्धर्वगान-श्रवणप्रणयिने 774) He is embodiment of Saṁgīitaśāstra.(गीतसंगीतशासनाय 627) He has become almost part and parcel of music.(गानाङ्गाय 286) He has become

1. Here the adages *boddhāro matsara-grastāḥ* and *vidvāṃso vasudhā-tale paraguṇa-ślāghāsu vācaṃyamāḥ* may be reminded!

embodiment of music and musical philosophy.(गानाय 779,गीततत्त्वाय 629) In other words, ***HE IS MUSIC*** or ***Adhidevatā*** of music.(गीताय 612)

I-7. Gaṇapati : Giver of final emancipation through music

Gaṇapati shall be meditated through music. (गानध्येयाय 288) He shall be reached through music.(गानगम्याय 289)

II. Gaṇapati : Lover of lore

Gaṇapati knows books.(ग्रन्थज्ञाय 554) He is well educated one.(गुरुविद्याय 360) He is permeated with calibre of good teacher.(गुरुलक्षणसंपन्नाय 358)He clears the doubts of even his own guru. (Or, he can clear the doubts of very crucial points.) (गुरुसंशयभेत्त्रे 384) He can remove doubts of certain crucial pionts (ग्रन्थभ्रमनिवारकाय 609, ग्रन्थिभिदे 557) He knows the enigmatic discuss of Sāstric circle.(गुरुशास्त्रविचारज्ञाय 399) He has reached the beach of ocean of the Sāstric treatises. (ग्रन्थार्थपारदृशे 573)He is a litterateur (ग्रन्थकाराय 604) He is respected by litterateurs (ग्रन्थकारमान्याय 605)He has got cleared all his doubts regarding philosophy.(गततत्त्वार्थसंशयाय 686) Because of all these, he is respected by his own guru[1]. (गुरुपूजिताय 395)

III. Gaṇapati : Ideal citizen

Gaṇapati's bosom friends are nothing but the public.(गणप्राणाय 70) He is engrossed for welfare of the people. (गणपालनतत्पराय 51) He respects the people. (गणगौरव-दायकाय 54) He is full of virtues.(गुणिने 15) He appreciates the positive things of the other people. (गुणानन्दित मानसाय 135) He roars (shouts) as the occasion demands. (गर्जते 233)He is proud of his achievements and leader of the persons of same category. (गर्विणे 858) He can be considered as lord of the proud ones.(गर्वीश्वराय 859) He is embodiment of pride to some extent . (गर्वाय 860)

His gaze is majestic.(गम्भीरलोचनाय 975)He is affluent with lofty virtues. (गम्भीरगुण-संपन्नाय 976) His behaviour is very noble.(गम्भीराय 956)

Being fashionable, he applies perfumes all over his body.(गन्धानुलिप्तसर्वाङ्गाय 749)

IV. Gaṇapati : Litterateur

Gaṇapati is analyzer of literature comprising of both Gadya and Padya. (गद्यपद्यविवेचकाय 967) His (mind) is permeated with prose-literature (गद्यमयाय 966) He is so engrossed in literature that one may consider him as embodiment of Literature.(गद्याय 965)

V. Gaṇapati : Favourite among the public

Gaṇapati shall be eulogized.(गेयाय 714)His vertues shall be praised.(गेयगुणाय 715) His conduct is praiseworthy.(गेयचरिताय 716) He is eulogized by the public. (गणगीताय 37) He freely sings while mingling with the people.(गणस्वच्छन्दगायन 96) There is emphasis on his virtues while he is eulogized. (गुणगीताय 136) His fame is eulogized by virtuous ones. (गुणवद्गीतकीर्तये 204) Not only

1.There is a legend of Prabhākara, the wellknown Mīmāṃsaka. Once, his guru couldn't able to explain certain crucial points of the śāstra while teaching . Then, Prabhākara himself explained it. The guru was very much delighted and declared: "You are Guru henceforth". Thenceforth, the philosophical system of Prabhākara was known as ***Guru-mata*** and Prabhākara, Guru.

his virtues but also his fame are eulogized.(गीतगुणाय 613,गीतकीर्तये 614) His bright fame is eulogized. (गीतस्फीतयशसे 616)

The massage conveyed in GaGaSa may be summed up in this way:

Relish the life in its totality. Be connoisseur of the art as much as possible. Be litterateur and critic. Be majestic in your attitude. Be lover of music.Be musician. Reach the level of knowledge by which you will be able to clear doubts of Śāstras. Achieve something in life. Be proud of your achievements. Be respectable to the public.

Phone: 9972016425